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Robert Schumann.

BY FANNY RAYMOND RITTER.*

Born at Zwickau, in Saxony, on the 8th of June, 1810, Robert Schumann was the youngest of five children, not one of whom, save himself, evinced artistic genius. His home atmosphere was so far fortunate, that his father, a well-known bookseller and publisher, possessed considerable talent for, and appreciation of, poetry (to which talent his translations of Scott and Byron bear witness); while his mother would seem to have been a sensitive and sympathetic woman, but for her opposition to Robert's choice of music as a profession. Had August Schumann lived beyond his son's early youth (he died in 1826), Robert's slowly developing genius, darkly struggling towards the light during his boyish studies, might have been sooner understood; his mother, determined to make a jurist of her son, did not comprehend the opposing bent of his faculties. But we may often observe, that even the most affectionate eyes are so blinded by close resemblances in small things between members of their families, as to be wholly mistaken in regard to great differences in important qualities.

In reading Robert Schumann's sketch of Sterndale Bennett, we may infer something in regard to his own early trials and reflections, where he says:—"Those who, called by irresistible talent to a decided artistic vocation, have found good musicians and guides in their fathers, imbibe music with their mother's milk, and learn, even in their childish dreams; with the first awakening of consciousness, they feel themselves members of that family of artists, into which others can only purchase their entrance through sacrifice." After school and musical studies, and poetic and dramatic youthful attempts, Robert graduated at the age of eighteen, leaving school with high honors, but making a signal failure in the recital of his own poem, "Tasso's Death." He seems from the first to have displayed creative power, united to a lack of talent for reproduction. Then came a delightful tour through Nuremberg, Munich, etc., with his young friend Rosen; visits to Heine, Zimmermann, and the grave of Richter. After a year's residence in Leipzig, where he studied music under Friedrich Wieck, the famous singing and piano-forte master, and where he made many distinguished musical and literary friends, Schumann entered the university of Heidelberg as a law student. But not even the lectures of the learned Thibaut (also well known as a music-lover, and author of the famous work, "On the Purity of Music") could inspire him with juridical enthusiasm. He became quite popular in society as a pianist, heard Ernst and Paganini for the first time, and began to sketch compositions, more formed and inventive than his early efforts,—among them some numbers of the "Papillons," and the Toccata in D major. The struggle between law and apparent duty and interest, on one side, and a decided artistic vocation on the other, was at last ended in 1830, when his mother gave her reluctant but final consent to his adoption of music—which she considered too unremunerative, in a pecuniary sense, to be desirable as a profession.

Taking lodgings in the house of Friedrich Wieck, at Leipzig, Schumann devoted himself with such ardor to pianoforte playing, that he even made mechanical experiments with his right hand, in order to hasten his proficiency; this operation lamed his hand, perhaps deprived the world of a great pianist, but turned Schumann more decidedly than ever to the study and practice of composition. His masters in this were Kupsch, and afterwards Heinrich Dorn, to whom he renders grateful homage in the poetical little review at page 260 of this volume. He remained an inmate of Wieck's house for three years, however; Wieck's daughter Clara, afterwards Madame Schumann, was then a precociously gifted and accomplished child, ten years younger than Robert. It was during this residence in Leipzig, but at the house in Riedel's Garden, and afterwards in Burg Street, surrounded by friends,—the Wiecks, Ernestine von Frickau, a pupil of Wieck, with whom Schumann formed an engagement that was afterwards dissolved by mutual consent, Lyser the painter, Ludwig Schunke the pianist, the accomplished Madame Voigt (see "Reminiscences of a Lady," page 85), Carl Banck, Julius Knorr, and others,—that Schumann formed the plan of establishing his paper, the "Neue Zeitschrift für Musik," of which I shall speak at length hereafter. He also composed assiduously—though, so far, without any great success among publishers—during this period, when he sketched a symphony and pianoforte sonatas, wrote the Intermezzi, opus 4, some of the "Album Leaves," and published his "Impromptus on an air by Clara Wieck."

The arrival of Mendelssohn at Leipzig in 1835, was, there can be no doubt, highly favorable to the development of Schumann's genius. The works of the latter, perhaps partly owing to his study of Mendelssohn's crystal-clear development and firm control of form, began to gain in roundness and completion. And none can doubt Schumann's frank, noble, disinterested admiration for Mendelssohn, when they read his fine avowals of it in this volume. Base envy of gifts differing from his own, had no place in Schumann's mind. On the contrary, he seems rather to over-rate the talents of others, and to esteem them far beyond his own. Bnt the silence of Mendelssohn (in his "Letters," etc.,) with regard to his friend appears inconceivable; the most liberal construction we can place on this apparent want of appreciation in Mendelssohn, is to suppose that his artistic eye and judgment were unaware of the extent of Schumann's genius. Mendelssohn has been accused of having had some occult share in the attacks of his over-zealous partisans on Schumann. But this I cannot believe. The cast of Mendelssohn's musical genius was of an opposite nature to that of Schumann; although his general intellectual faculties were highly refined and cultured, either he did not fully understand Schumann, or else he was not attracted by his special musical qualities. It is well known that Mendelssohn frankly expressed his disapproval of the tendency of Chopin's compositions, now so universally admired for their rarely exquisite poetic character, and for their great originality. And yet Mendelssohn was the principal cause of the Bach revival, and often held out the generous hand of aid to struggling brother-artists. Every musical reader is aware of the opposition that existed, on æsthetic grounds, between the partisans of Mendelssohn and Schumann,—of elegant, logical, charming ideas contained in clear forms, on one hand, of over-abounding thought and emotion, heavily fraught with "dainty-sweet and lovely melancholy," overflowing the boundaries of old forms, and breaking into newer, sometimes darker paths, on the other side. This Mendelssohn and Schumann partisanship has had its day: only to make way, however—and of course—for another and a hotter contest: since the continually progressive nature of music, that mirror of man's soul, necessitates these alternations of battle and victory, of struggle and repose.

It would have been strange indeed, if such exceptional, artistic natures, as those of Robert Schumann and Clara Wieck, had not been attracted towards each other during their now frequent intercourse; in the course of the years 1835 to 1838, their affection became a mutual and durable one.

Clara Wieck had been her father's pupil in piano-forte playing, from her tenderest childhood; yet the development of her great musical gifts had been so carefully carried on, that her lively feeling for music, her health, and youthful exuberance of spirits, had not been injured or overstrained. At the age of nine she was able to play concertos by Mozart, and Hummel's A minor concerto with orchestra by heart. A year later, she began to compose, and improvised without any difficulty. At this time Paganini visited Leipzig, and was so astonished at the precocious genius of the little girl, that he sought her presence at all his concerts, and the two artists were continually together. Clara Wieck first appeared in public at the age of eleven, in Leipzig, Weimar, and other places, playing Pixis, Moscheles, and especially Chopin, whose works she aided much in rendering popular. A year afterwards she visited Paris, to hear Chopin, Liszt, and Kalkbrenner, and was received with such flattering admiration in society, that her father allowed her to appear at a public concert, when her playing, and improvising on two themes selected by the audience, excited great delight and surprise. She then returned home, and gave herself entirely to study,—including composition under Heinrich Dorn, singing under the famous Miekseh, and even violin playing, for several years. In 1836 to 1838 she made her first artistic tour through Germany, accompanied by her father, and regarded everywhere as a musico-poetic ideal, "the innocent child who first unlocked the casket in which Beethoven had buried his great heart," said Grillparzer. She not only played the works of the older masters to perfection, but she established her reputation as a liberal and thoroughly well-informed artiste, by playing, often for the first time, the then little known works of her contemporaries Liszt, Chopin, Henselt, and Schumann.

Schumann aspired to marriage with Clara; the project was not favorably entertained by Friedrich Wieck, who doubtless looked forward to a brilliant artistic career for his daughter, while Schumann's position was as yet an uncertain one. Robert, in the hope of securing competence—beyond that which his small private fortune enabled him to offer—for his future wife, endeavored, in 1838, to establish himself and his paper in Vienna. The attempt was fruitless, however; and after a six months' residence at Vienna, he returned to Leipzig. Schumann's visit to Vienna was marked by his discovery and publication of several of Schubert's manuscripts—among them the C major symphony, which Schumann sent to Mendelssohn, by whom it was brought out at a Gewandhaus concert in 1839. During this period, the most important works composed by Schumann were his "Etudes Symphoniques," his famous

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"Carnival," the Fantasia dedicated to Liszt, the "Scenes of Childhood," the "Novelettes," and "Kreisleriana," etc., etc. As he said, in a letter to Heinrich Dorn, "Much music is the result of the contest I am passing through for Clara's sake." It is interesting to read Schumann's modest reference to his own "Carnival" —a work that has been rendered popular for many years past, by the greatest European pianists—in his article on *Liszt*, page 144, and then to compare Liszt's allusion to his own performance of the composition, on the occasion referred to by Schumann. Liszt says:—

"In Leipzig I saw Schumann every day (at the beginning of 1840), and for days together; and this acquaintance rendered my understanding of his works more complete and profound. Since my first knowledge of his compositions, I had played many of them in private circles at Milan and Vienna, without having succeeded in winning the approbation of my hearers. These works were—fortunately for them—too far above the then trivial level of taste, to find a home in the superficial atmosphere of popular applause. The public did not fancy them, and few pianists understood them. Even in Leipzig, when I played the 'Carnival' at my second Gewandhaus concert, I did not obtain my customary applause. Musicians—even those who claimed to be connoisseurs also—carried too thick a mask over their ears, to be able to comprehend that charming 'Carnival,' harmoniously framed as it is, and ornamented with such rich variety of artistic fancy. I did not doubt, however, but that this work would eventually win its place, in general appreciation, beside Beethoven's thirty-three variations on a theme by Diabelli (which work it surpasses, according to my opinion, in melody, richness, and inventiveness.) The frequent failure of my performance of Schumann's works, whether in public or private circles, discouraged me in my attempts to place and retain his compositions on my hastily-arranged programmes, which I seldom made up myself, but too often left to the choice of others, partly from want of leisure, partly from negligence and satiety during my most brilliant period of fame as a pianist. This was an error which I recognized and sincerely regretted afterwards, when I perceived that it is less dangerous for an artist, who truly deserves that name, to displease the public, than to be led by its caprices. Every artist is exposed to the latter danger, unless he firmly resolves to carry out his serious convictions consistently, and only to perform such works as he considers best, whether people like them or not.

"No matter how much the prevailing taste of the day may have seemed to excuse my hesitation in regard to Schumann's works, I unintentionally set a bad example, for which I shall scarcely ever be able to make amends. So controlling is the force of custom, so binding is the slavery to which that artist is condemned who depends on the applause of the multitude for the preservation and increase of his fame and fortune, that even the best disposed and most courageous artists—among whom I have the presumption to count myself—find it difficult to defend their better selves from the deleterious influence of those whose aims are selfish, confused, and in every way unworthy."

The year 1840 was perhaps the most important in Schumann's life; in February of that year he was created Doctor of Philosophy in the University of Jena, and in September his marriage with Clara Wieck took place at Schönfeld, near Leipzig. The marriage of Robert and Clara was not accomplished without much opposition on the part of the young lady's father; failing to obtain his consent, the lovers were obliged to be satisfied with the permission of the Royal Court of Appeals for their union.

In this year Schumann wrote, besides other works, the amazing number of 138 songs. In this brief sketch of his life, it is not my intention to enter into a detailed description, or a complete enumeration, of the works of Schumann; but I must, at least, recall to every admirer of warm, rich, truthful melody, and of noble, impassioned declamation, the names of some of those now universally famous songs, such as the set entitled "Myrtles," the cyclus of songs from Heine, dedicated to Pauline Viardot, Chamisso's "Woman s Love and Life," Heine's "Poet-love," etc., etc. Nearly all the works written at this period of his life were composed, he says, "under Clara's inspiration solely." Blest with the continual companionship of a woman of genius, as amiable as she was gifted, who placed herself, with undeviating self-devotion, like a gentle mediator between the outward world and Schumann's intellectual life, he wrote many of his finest vocal and instrumental compositions during the years immediately following his marriage—among them the lovely cantata, "Paradise and the Peri," and the "Faust" music. His connection with public life was restricted to his position as teacher of pianoforte playing, composition, and score playing, at the Leipzig Conservatory of Music.

This uniform but happy existence was broken in 1844, by an artistic tour undertaken by Robert and Clara to St. Petersburgh and Moscow; in the same year Schumann transferred his paper to Oswald Lorenz, and removed to Dresden with his family. The "Neue Zeitschrift" had fulfilled its mission; it had erected a barrier between frivolous superficiality or mechanical routine, and the earnest endeavors of poetico-musical art. Schumann felt that his critical weapon was no longer an absolute necessity to musical progress, while he longed to devote himself entirely to composition.

This hope was for a time frustrated; during the first year of his residence at Dresden, he began to suffer severely from the dreadful disorder to which he fell a victim twelve years later. This disease—an abnormal formation of irregular masses of bone in the brain—was probable inherited (in an aggravated degree, and intensified in its effects, by study) from his mother, who, in the latter years of her life, suffered from unaccountable headaches and morbid hypochondria. Schumann was now affected with pains in the head, sleeplessness, fear of death, auricular delusions, etc.; but after a sojourn at Pirna, repose, and a course of sea baths, he was so far restored to health as to be able to give himself up to musical creativeness again. From this time until 1849, Schumann wrote an astonishing number of fine works during the intervals of health that occurred between his frequent attacks of illness. Among these I must mention his opera "Genofeva," his second symphony, his cantata "The Rose's Pilgrimage," more beautiful songs, much pianoforte and concerted music, and his exquisite musical illustrations of Byron's "Manfred." Into this wonderful descriptive music Schumann poured all the riches of his intellect, all the treasures of his profound feeling. He was doubtless attracted to "Manfred" in a threefold manner: by the force of hereditary example,—for his father, a passionate admirer of Byron's poetry, had translated "Childe Harold" and "Beppo;" by the beauty of the fascinating drama itself, which a man of Schumann's literary culture and poetic taste was so thoroughly able to appreciate; and perhaps by a vague sense of mental affinity to the hero of the poem. Seldom has a poet met with such sympathetic musical transfiguration as in this case; Schumann's "Manfred" is also Byron's, —veiled, perhaps, in a still deeper depth of melancholy thought and tragic passion. Of this work, Ehlert has truly said, "Through its fiery leaves passes the road that leads to a correct understanding of Schumann's mind."

Schumann's residence at Dresden was diversified by occasional artistic tours to other cities with his wife, by his direction of the Liedertafel Society, and also of the Dresden Chorus Club, which he founded in 1848.

In 1850, he was called to accept the post of City Music Director at Düsseldorff, and the family removed to that city, where Robert and Clara were received with public honors and a reception banquet. Schumann's position at this time seems to have been an agreeable one; his works were slowly, but surely, winning their way to appreciation; in this year his opera "Genofeva" was performed at Leipzig under his own direction: Jenny Lind sang at his Hamburg concerts; wherever he and his wife appeared, they were received with homage; and his musically creative powers seemed to have reached their highest development. At this period, his personal appearance has been described as that of a man of middle height, inclined to stoutness, of dignified bearing, and slow movements. His features, though irregular, produced an agreeable impression; his forehead was broad and high; his nose heavy; his eyes, usually downcast, brightened attractively in conversation; his mouth was delicately cut; his hair thick and brown; his cheeks were full and ruddy. His head was squarely formed, of an intensely powerful character, and the whole expression of his face was sweet and yet genial. The frequent calls of directorship on Schumann's time were probably beneficial to his mental health, in drawing him out of himself, and bringing him into more general social relationships. But his position as City Music Director at Düsseldorf did not last many years: Schumann, like Beethoven, lacked the arm of iron, the feet of lead, that constitute a good orchestral conductor—the metronome of the instrumental army. Nor was Schumann ever considered a first-class teacher, from the especial qualities and direction of his mind, inwardly concentrated as these were, and opposed to outward communication; he who found some difficulty in bringing to light, and fashioning to clear expression, the treasures of his imagination, had yet greater difficulty in transmitting his knowledge to others, and in placing himself *en rapport* with natures seldom allied to his own.

[Conclusion next time.]

A Monumental Work on J. S. Bach and his Ancestors.

Johann Sebastian Bach. Von Philipp Spitta. Erster Band. [Leipzig: Breitkopf und Härtel.]

Within comparatively but a few years the study of musical history and biography has, at least in Germany, assumed an importance previously unknown in the art. Thirty years since, details of the lives and works of even the greatest composers were for the most part very incomplete, and frequently difficult to be met with: now, thanks to the labors of such eminent men as Jahn, Chrysander, Thayer, Pohl, and the author of the present volume, we stand in a very different position. As a model biography may be cited Otto Jahn's "Mozart,"—a work familiar by name at least to all our readers; while the lives of Handel by Chrysander, of Beethoven by Thayer, and of Haydn by C. F. Pohl, though all are at present unfinished, promise when completed to be of equal value to the musical student.

It will be noticed that Herr Spitta has not called his book a life of Bach, but has given as his title simply the name of the composer. In his preface he explains why he has done so. His work is not a mere biography; in order justly to estimate the influence of Bach on the development and subsequent history of musical art, it is necessary to know not merely what he did, but what had been previously done—in a word what was the state of the art at the time at which he lived, what were his models, and how he enlarged and improved upon them. Feeling this necessity, Herr Spitta devotes considerable space to analytical notices of the works of Bach's predecessors. He has carefully examined the valuable collections of manuscripts in the large musical libraries of Berlin and Leipzig; and by no means the least interesting part of the present volume is that which treats of the compositions of the numerous ancestors of the great John Sebastian, and of Telemann, Hammerschmied, Pachelbel, Buxtehude, and others

Some idea of the extent and completeness of Herr Spitta's work may be formed from the fact that he describes this instalment as the "first half," and

that it contains no fewer than 890 pages of large octavo. It will be obvious therefore that it is altogether beyond our power to enter into a detailed criticism. All that is possible is to summarize the contents of the volume, referring readers for further particulars to the work itself.

It is well known that for more than a century before the birth of John Sebastian, the Bachs had been distinguished as musicians; and in the first book, which occupies about one-fifth of the volume, the biographer gives all the obtainable information respecting the various branches of the family and its most illustrious members. Much of the information contained in this section of the work is of value chiefly from a historical or antiquarian point of view; the most interesting portions are those in which the compositions of the different members of the family are described. The chapter on Johann Christoph and Johann Michael Bach gives a detailed analysis, with extracts in music-type, of their chief works, which we have read with great pleasure. We see here, especially in the motets of Christoph, whom Spitta calls "the most distinguished motet-composer of the century," the germs, so to speak, of the style of Sebastian; and the points of resemblance and difference are clearly and ably set forth by the biographer.

Coming now to the life of the great composer himself, the present volume takes us throughout the whole period of his early struggles down to his final settlement at Leipzig. We see him first at Eisenach; thence we follow him to Lüneburg, Weimar, Arnstadt, Mühlhausen and Cöthen. Not merely are the fullest biographical details given, but nearly the whole of the compositions named are noticed in detail. Thus the remark (p. 392) that "Bach's nine years' residence in Weimar is the time of his most brilliant activity as organ-player and organ-composer" appropriately introduces a very complete and interesting analysis of his organ works, which organists will read both with pleasure and profit. Quite new to us are the remarks upon Bach's method of registering. On this, unfortunately, but little is known; our author, however, tells us of one manuscript—that of the arrangement of the choral "Ein' feste Burg"—in which Bach has indicated the stops; the indications are unfortunately not given in Griepenkerl's edition of the piece in question. Herr Spitta further points out which of the organ works are written in the style of Bach's predecessors; thus it is interesting to learn that the well-known prelude and fugue in D major is after the manner of Buxtehude, while the *Allabreve* in the same key is in the style of Frescobaldi. Most of our readers will be aware that Bach arranged several of Vivaldi's violin concertos for harpsichord, and four for the organ. Herr Spitta has been fortunate enough to find one of Vivaldi's original manuscripts at Dresden; and now that the question of the arrangement by one composer of the works of another is being so warmly discussed, the comparison of this original with Bach's transcription, which the author gives at considerable length, is of much value. What will the purists say when they learn that Bach not only added harmony in many places to passages for the solo violin which in the original were unaccompanied, but substituted semiquaver runs for quavers, etc., while the slow movement was so changed that, in our author's words, "it became almost a new piece?"

No less admirable are the notices of the works for harpsichord, violin, etc., while the analyses of the various Church Cantatas, many of which are still unpublished, are of the greatest interest. We must forego the pleasure of making extracts, because all is so good that it is difficult to know what to take and what to leave. Herr Spitta, though an enthusiastic admirer of Bach—as who, indeed, will not be that knows him?—is no blind partisan; and his criticisms are the more valuable inasmuch as they are not only appreciative but discriminating.

In our notice of this truly monumental book we have dwelt chiefly upon its more strictly musical aspect. We might speak at length on the personal character of Bach, the simple-minded piety which exerted so large an influence on the style of his sacred works; or we might enlarge on his pre-eminence as a performer. To both these points his biographer does full justice; but for them we must refer readers to the book itself, and will conclude by recommending it most warmly, and expressing our best wishes for its speedy completion.—*Lond. Mus. Times.*

For Dwight's Journal of Music.

The Heavenly Music.

(A Fable, from the German of RICHARD LEANDER.)

In the days of the Golden Age, when the angels and the peasant children played together, the gates of heaven used to stand wide open, so that its golden light fell down upon the earth like rain. Men looked from the earth straight up into the open heaven; there they saw the holy ones walking about among the stars; and men looked up and bowed to them, and they smiled down in return. But most beautiful of all was the wonderful music which was heard coming out of heaven. The good God, himself, had written out the notes, and thousands of angels, with violins, cymbals, and trumpets, were the musicians. When they began to play, everything on the earth, below, became quite still. The wind ceased blowing—and the water in the sea and in the rivers stopped flowing, and the people looked at each other and, silently, took one another by the hand. They felt such happiness while listening, that it cannot even be described to our poor hearts to-day.

So it was at that time. But this did not last long; for, one day, God commanded the gates of heaven to be shut,—and said to the angels: "Let there be no more music; for I am sad!" Then were the angels also sorrowful and seated themselves, with their music-books, each on a cloud, and with their little golden scissors cut up the leaves of music into many separate pieces; these they let float down upon the earth. Here they were taken up by the wind and wafted like snow-flakes over mountain and valley and scattered through all the world. And the children of men caught each one a piece, some a large one—and others a small one; this, they put carefully away, and treasured it greatly, for it was indeed a part of the heavenly music which had sounded so beautifully. But, after a while, they all began to quarrel and dispute together, because each one believed the piece which he had found, to be the best of all; and, at last, each one declared, that what he had, was the real heavenly Music—and those portions which the others possessed, were all unreal and false. Whoever wished to appear particularly wise—and there were many—put notes of his own before and after the heavenly ones, and imagined he had done something really quite wonderful.

One whistled A—and another sang B; one played in Major and another in Minor. No one, however, could understand his neighbor. In short, it was all a noise, like that at the Tower of Babel.—And so it is even now!

When, however, the last day shall come and the stars fall down to the earth, and the sun into the sea, and men crowd about the doors of heaven like children round a Christmas tree, then, will the good God command his angels to gather again all the pieces of his heavenly music-book—the large and the small—and even the tiniest of all, on which but a single note is written.

The angels will fasten them all together again—the gates will fly open—and the heavenly music peal forth anew, quite as heartfelt as before. Then will the children of men stand and listen, wondering and ashamed, while one says to the other: "You had this! and I had that! But now that it is all put together again and in the right place, it sounds quite different and O, how grand and glorious!"—Yes, Yes! So it will be. You may be sure of it.

The Art of Conducting.

The following is the text of a paper read at the Christmas Convention of the Tonic Sol-fa College, by Mr. G. C. T. Parsons, of Birmingham:—

A Conductor is a necessity. Both custom and the size of our modern choirs, render him such. In the days of glees and madrigals, a conductor was hardly recognized: for beyond the "leader"—himself one of the company, who effected the "lead off" and then took his own part—the singers had but little guidance, save their own knowledge and instincts. Very pleasant must have been the feeling that they were subject to the stick of no arbitrary taskmaster, but were free to trip over lightsome passages, or linger and dwell on sweet swelling sounds at will; or in their turn, to retire into the quiet shade, as other "parts" danced out into the sunlight. Compared with the old glees, our modern chorus is often dolefully mechanical. But with a large choir there must be some centre of absolute authority—one whose "reading" of the music shall be law—since out of a hundred singers there will probably be as many different ideas of the beautiful, and indeed even if they were agreed, few would be able to hear or appreciate the music of any "part" save their own. Therefore, in a chorus of any dimensions, a conductor must be reckoned a necessity.

He is, however, necessary for use, not for ornament. Few conductors are as useful as they might be; and still fewer are as ornamental as they think they are. Some, through a nervous self-depreciation, lose much of usual confidence; while others, through an excess of conceit, deliberately sacrifice useful decision to graceful ornamentation. It would be a great benefit if—by being hidden from the audience, and visible only to his choir—the nervous conductor could concentrate on the work in hand the thoughts that will be busy with apprehensions as to his appearance and deportment; and if in like manner the conceited conductor could be deprived of this opportunity of gratifying his conceit, to the audience the advantage would be equally great. Custom has rendered bearable the sight of a man with his back turned upon his patrons—bearable, because looked upon as a necessity—but the dumb gymnastics which he must exhibit, and the meaningless antics which he sometimes does exhibit, must in a less or greater degree prove distracting to any audience. Wagner has, on the same principle, hidden away not only the conductor but also band, recognizing thereby, that the display of any adjunct which does not by its display, strengthen the effect of the music, acts but as a weakening and disturbing element.

The conductor must begin to be useful before the performance. Although not necessarily the teacher of the choir, and therefore not wholly responsible for the correct rendering of the music, he is a venturesome man who will conduct a public performance without having had at least one preliminary rehearsal; for the success of the singing depends in great part on a complete understanding between choir and conductor, and on a hearty recognition of their mutual obligations. The first aim of the conductor should therefore be, to gain the goodwill and confidence of his singers; since, lacking either of these, his instructions are certain to be more or less disregarded. Happily, if a man be but kindly and courteous, believing that his singers wish to do well and helping them accordingly, he may safely count on their goodwill. And if he be but master of his work, he may be equally sure of respect. A cantankerous or inefficient leader can hardly be expected to have contented or respectful followers. In order to become a master of his work, the conductor should be able to "beat" plain time correctly and distinctly, to appreciate the desires of the composer, and to impart those desires to his singers. The first point (that of beating time) although apparently the simplest, is the most neglected by conductors generally. Outside regimental bands, how seldom a definite beat is seen! The military bandmaster keeps his head clear, his eye sharp, and his hand steady. His strokes are short, decided, and plain. His men know to a quarter beat where he is, where they ought to be, and where the style of beating very greatly helps them to be. The orchestral or choral conductor often waves, flourishes, switches, or drags his bâton along. He has not undergone the drill which the bandmaster has had to undergo, and has not therefore acquired such a control over hand, wrist, and arm. Yet neat beating is one of the greatest helps to neat singing; and unless a man will submit to careful self-drill in this mechanical action—unless he will exercise himself in keeping the beats of a mathematically exact and regular time—in beating from the wrist—from the elbow—from the shoulder; in long beats—in short beats: in slow time—in quick time—in moderate time: unless he obtain by this practice a thorough control over the bâton, he misses one of

the best means of being helpful to his singers, and one of the essentials of a really good conductor.

In order to appreciate the desires of the composer, a careful study of the score is necessary. Here a knowledge of Harmony, of Musical Form, and of Composition proves very helpful, and adds much to the pleasure of the work. But the chief thing to notice is that this should always be a preparatory work, undertaken and completed before meeting the choir. The busy conductor is tempted to leave the discovery of "effects" until the actual rehearsal shall reveal them. But choirs do not as a rule create the most valuable effects by intuition; and it is the conductor's business to teach and obtain them; yet if he by previous study have not himself discovered them, how can he teach his singers to do so? A miserable feeling of incompetency must pervade all his teaching; and the knowledge that he is not "master of the situation" will seriously effect his power of controlling and guiding the choir.

Having realized the effects intended by the composer, he is prepared to begin the rehearsal; and has first to gauge the capacity of the singers. He will very soon discover how much they are capable of receiving and reproducing; and should it prove that he has planned too many niceties of effect, he will do wisely to discard all the more subtle and difficult ones, and in the time thus saved get a few good telling points well done. This will be more satisfactory to everybody than having the whole number scrambled at. It is some comfort at such times to remember that our audiences are not usually so musical as they appear to be, and are quite satisfied with one or two broad and unmistakable effects.

He has now to impart to his singers the ideas which he has formed of the composer's desires. This will call for ready wit on his part, and a quick attention on the part of the choir. The wit he may obtain by practice and perseverance combined with thoughtful observation. The attention is a consequence of the wit. A disorderly choir argues a poor choir master—one not up to his work. Some effects can be shown by "expression marks." The use by the choir of lead pencils will—subject to reminders by the conductor—secure these. But other forms of expression need realizing before they can be produced. Thus, in rehearsing "St. Peter" for one of the Birmingham Festivals, Sir Julius Benedict found that some part of the chorus work was being sung in too rough and work-a-day a style. But on his reminding the choir that "the people on the shores of Galilee were a quiet sort of people" he obtained the peaceful, quiet effect he wanted. A conductor need not talk much. A word, a short simile, or a proverb, will often guide the thoughts of the singers much better than a long description; and if he can use this method of getting the expression, the singing will be more real and spontaneous, and less mechanical.

The use of a code of signals, if well understood by both choir and conductor, will prove helpful as reminders of style and expression. Such as, an opening or closing of the hand, for *crescendo* and *diminuendo*; a pointing upwards, to correct flatness; and downwards to correct sharp singing: a fillip of the finger, for a light, lifting style: and so on. The important point is a perfect agreement between choir and conductor as to their meaning. Therefore the fewer the signals are and the more suggestive in themselves, the more useful are they likely to prove. The right hand also may give general directions as to style and expression by the length and weight of its beats—care being taken however that the distinctness of the time-strokes be not blurred by undue length or shortness. Indeed on the strength or languor of the action, a great deal of the brightness or dulness of the singing depends. Lazy beating will never procure vigorous response: but an animated and energetic style will often enliven and stir up sleepy singers. *Forte, piano, staccato, legato*, energetic or quiet styles of singing may each be suggested by a different style of beat, and if carefully done, without disturbing the symmetry of the measure. Some conductors entirely disregard this ready help, and others—by far the larger number—overuse, or carelessly use it: their choirs in each case suffering thereby. Thus in one of the large choral societies of the Midlands, the singers have sometimes been actually thrown out by the erratic style of their conductor's beating, but have probably had the blame saddled upon themselves in the next newspaper criticism, their conductor having (so the report would probably finish) "conducted throughout with commendable skill and energy." Composers have not unfrequently seriously endangered the first productions of their works, by undertaking to conduct them, without having the previous experience to enable them to do so helpfully. A conductor who does not help, hinders

Having thus settled musical preliminaries (other arrangements belong properly to a management committee; and if left to the conductor, only serve to fluster and embarrass him), he has now to think—

How he can be most useful during the performance. Since, under the present system, the conductor is visible to the audience, he becomes in his own person a representative of the choir or society by which he is engaged. There being no chairman, he becomes the centre, on which both choir and audience depend; for their sakes, therefore, he should be, in dress and action, quiet and gentlemanly. The man who swells with conscious importance, and accompanies the introductory bow with an oily smile of self-satisfaction, not only fails to win the favor of the audience, but distinctly prejudices them against himself and the choir. A quiet, business-like manner will always command respect. In turning towards his singers, the conductor may well answer their greetings with a pleasant smile—for they meet as old friends, and some being fidgetty and nervous, perhaps think their conductor is also; his pleasant glance will re-assure them. A quiet look round the orchestra will encourage him—for he will see the eager, expectant look of some faces, and the easy self-possession of others. He will also get accustomed to the positions of the different parts, and to his own position in front. The survey completed, let him make up his mind—especially if he feel nervous—to move deliberately and slowly, and to carefully avoid hurry, in any shape or form. This self-government will, in itself, go far towards removing his nervousness, and preserving the choir from flurry, or undue excitement. Let him take time in signalling the "stand up," in giving "the key," in taking the "tuning chord," nor admit of a start, until all are waiting and watching. Once started, he must be—not merely a live metronome—but a governing and stimulating power to the singers. He can be this without being frantic. The audience need know but little of it; for varying expression of face, with the modifications of the time-stroke and the signals before referred to, will do nearly all that is needed quietly and unostentatiously. Nor should these signals be overdone. A conductor who is always signalling, signals to no purpose;—"Familiarity breeds contempt." Sometimes, however, the choir is not up to its work. Then, the unfortunate conductor has not only to encourage and sustain them, but also to conceal their defects from the audience, as far as possible. Helps are here admissible, which the extremity of the case alone justifies—such as beating rhythmically to separate parts, or even singing out any "lead" which may have been missed by the singers. At a recent choral performance, the contraltos had in the middle of a piece an awkward "lead off" on a change of key; they failed at the moment to catch the right note, and led off in the original key. Having sung three or four measures without correction, the basses, as a consequence, missed their entry also; and a general scramble ensued. All of which might have been avoided, had the conductor promptly given the contraltos their correct note, when they first failed. Young choirs, especially, are constantly subject to slips of this sort—through nervousness, or other causes; and many disasters might be prevented by a judicious audible correction from the conductor. Care should be taken to protect the reputation of the choir in this, as in all other cases; and, therefore, not to correct the tenors in a bass voice, or the sopranos in a tenor voice; the correction should always be made in the same octave and register of voice in which the failing part should have sung. At such times, more than any, presence of mind is of the utmost value. There are conductors—members of the Tonic Sol-fa College—who seem perfectly to revel and delight in getting choirs out of difficulties into which they have plunged themselves; they do pull them through, somehow—but how, seems a mystery to singers, and every one, save to the conductor, and he seems amused. Such men are to be envied, for their own easy confidence, and the power they have of making their singers confident. At the same time, any unnecessary interference on the part of the conductor, and especially such as would tend to bring himself prominently forward, should be carefully avoided—choir and audience alike resent it. Some time ago, at a Tonic Sol-fa performance, a humorous part-song was given, the choir singing right well, and heartily; but such were the grimaces and contortions of the conductor that the audience noticed him rather than his singers; and, indeed, the presiding alderman said at the close of the piece that he had found most fun in watching the conductor. At one of the provincial performances by the band of the Coldstream Guards, a march written for the occasion was introduced, and of course the composer was asked to conduct; this composer was a little man—and a "fussy" little man—and, being naturally anxious for the success of his march, and not accustomed to such inexperienced (?) players, he felt it desirable to look after and coach up each set of instruments separately; and so, having put the conductor's desk on one side, and thus cleared the ground, he commenced—and continued through the performance—a series of solo marches and countermarches, now beating at this side of the orchestra now at that side, and anon—as the magnificence of his conceptions dawned upon him—backing, with head aloft, dangerously near to the front edge. Doubtless the "Coldstreams" played his music well, notwithstanding their amusement; but report says of the audience, that they were throughout so concerned for the little man himself, that his music passed almost unnoticed. Both conductors meant well; but each, more or less, defeated his own intentions.

There is another thing of which a conductor should not lose sight during the performance, and that is, that choirs will only sing brightly and well as long as they feel bright and cheerful. Hence, he will not only correct their faults as pleasantly as possible—but will notice, and let them see that he notices, their excellencies. "Prevention is better than cure," and a timely smile may prevent bad singing, which a frown will not be able to cure. If one piece or chorus has been well sung, a bright look or approving nod will help on the next.

Having been helpful, as far as possible, during the performance, the conductor's work has yet to be completed; for—

He may still be useful after the concert. The pieces have all been sung with more or less success; the audience has passed its verdict, and, as far as the public is concerned, the concert is over and done with; but, by both singers and conductor there are lessons to be learnt, and morals to be drawn; and the whole affair will be incomplete to them, unless there can be an opportunity afforded for mutual congratulations and fault-findings. Meantime, the conductor should try to discover the reason of any defects which may have been manifested during the performance, and how best to obviate them in future. Some may be due to a bad arrangement of the programme—this lies at his own door. Others are owing to faults in the general arrangements—this belongs specially to the management committee. Then there are the failures or besetments of the singers themselves; insubordination and violence, or sloth and sleepiness. He may find some difficulty in telling the sopranos that they screamed, or the tenors that they shouted, without mortally offending them; and the fact that the basses almost ruined the effect of one piece by their self-satisfied roaring, will require to be broken to them very gently—for basses are subject to most tender susceptibilities in vocal, as in other matters. Yet it is necessary, for the sake of the singers themselves, and in view of future performances, that these things should be understood and realized by them; and the art of the conductor will be shown in the honest, but pleasant and encouraging way in which the criticism is made. This done, and the points of excellence in the singing having been freely commended by the conductor,—it only remains for the ladies to ventilate their toilet and cloak-room grievances; for the gentlemen to pull to pieces the arrangements of the management committee; for the management committee to upbraid the ladies and gentlemen for not selling more tickets; for a general exchange of chaff, and congratulations; for the singing of the best concert pieces; for pretty speeches, and votes of thanks all round. And the work of the conductor may be said to have closed; for he has been useful *before, during*, and *after* the performances.—*Tonic Sol-Fa Reporter.*

Hiller's "Song of Victory."

(From "Notes" to the Festival Programme Book.)

Ferdinand Hiller, pianist, conductor, and composer, one of the most gifted and accomplished musical characters and masters of our day, was born at Frankfort-on-the-Main, on the 24th of October, 1811, and is consequently in his 66th year. While still a child, he exhibited

a remarkable talent for music, and his parents, wealthy and cultivated Israelites, gave him every facility for its development. At the age of seven he began the study of the piano-forte under a sound and able teacher, Hofmann, who made it a chief aim to form his taste upon good models,—the sonatas, etc., of Mozart and Beethoven. After a couple of years he passed into the hands of Aloys Schmitt, who made him also practise Sebastian Bach. In his tenth year he made his first public appearance in his native town, and played one of Mozart's Concertos. He studied harmony and counterpoint with Vollweiler. His first attempts at composition date back to his tenth year; in his twelfth and thirteenth he composed a great deal and in many kinds.

In his fourteenth year he went to Weimar to study with Hummel, and while there was kindly and encouragingly noticed by the poet Goethe, for whom he felt the greatest childlike reverence. In the two short years at Weimar he mastered all the piano works of Hummel, and wrote himself an enormous quantity of sonatas, songs, string quartets, etc. He also began to compose for orchestra. An overture of his, with *entr'actes*, to Schiller's "Maria Stuart," was performed in the theatre. In 1827, he passed some weeks in Vienna, where he saw and spoke with Beethoven, then lying on his death-bed, and where he published his Op. 1, a quartet for piano and strings. The subsequent fertility of the young composer is shown by the fact that his "Song of Victory," to be given in the present Festival, bears the opus number 151. On the completion of his musical apprenticeship, Hiller spent seven years in Paris (1829 to 1836), where he devoted himself chiefly to classical music, especially to the study of Bach and Beethoven, and gave numerous concerts. There his house became a social centre of artists like Cherubini, Rossini, Chopin (of whom he was one of the first friends and appreciators during his exile there), Liszt, Berlioz, and others; with Mendelssohn he had been always intimate.

In the winter of 1836-37, returning to his native town, he was appointed director of the Frankfort Cecilien Verein. His next move was to Milan, where his successful opera of "Romilde" was produced. The winter of 1839-40 found him at Leipsic, where he produced his oratorio "The Destruction of Jerusalem," which deservedly ranks as one of his best and most successful works. Returning to Italy, he married there in the summer of 1841, since which time he has lived in turn at Dresden, Frankfort and Leipsic, in which latter town he directed the famous Gewandhaus Concerts, in the winter of 1843-44. Dr. Hiller afterwards spent four years in Dresden, where he brought out his two operas, "Der Traum in der Christnacht" (The Dream in the Night of the Nativity), in 1844, and "Coradin der letzte Hohenstaufen" (Coradin, the last Rose of the Hohenstaufen), in 1847. In the same year he accepted the office of music director at Düsseldorf, where he remained three years, removing thence, in 1850, to Cologne, where he was invited to undertake the office of Capellmeister. Here the already existing Concert Institute flourished greatly under his vigorous management, where, also, he founded the Rhenish Music School. In the year of 1851-52 he went to Paris, where he directed the Italian Opera. He passed the following spring in London, and returned in November of the same year to Cologne, where he has since constantly resided, with the exception of occasional journeys, of which the last was to Russia.

Of his numerous compositions, the most notable, besides those incidentally mentioned above, are his various collections of songs,—especially the "drei Bücher neue Gesänge,"—some piano-forte sonatas, two concertos for the same instrument, several excellent studies for the violin and piano, impromptus, rhythmical studies, an operetta without words, *à quatre mains;* and, of vocal pieces for solo, chorus, and orchestra, the "Gesang der Geister über dem Wasser" (Song of the Spirits above the Water), and "O weint um sie" (Oh, weep for her), after Byron; "The Night of the Nativity," "Heloise," the "Loreley," "Night," "The Morning of Palm Sunday," the "93rd Psalm," and "Whitsuntide," may be cited as the most important. His great choral works are "The Destruction of Jerusalem," already mentioned, and the oratorios "Ver Sacrum" and "Saul:" the opera "Die Katakomben" (The Catacombs), and his Oriental dramatic cantata, "Nala and Damayanti" (op. 150). Among his instrumental compositions his Symphony in E flat is particularly admired.

Hiller is a man of rare intellectual culture and resources, and one of the most distinguished in the field of musical literature and criticism. He is a charming writer, and lends all his influence to the side of what is pure and high and earnest in his art. All he writes is at once genial, entertaining, and instructive. His criticisms, which frequently appear in the "Cologne Journal," are always valuable; his reminiscences of "Chit-Chat with Rossini" are delightful. Many of his occasional essays and critiques have been published in volumes, under the titles, "Aus dem Tonleben unserer Zeit" (Out of the Tone-Life of our Times), and "Musical and Personal." His last book, full of interest, published a few months ago, bears the title of "Briefe an eine Ungenannte" (Letters to a Nameless Lady.)

The "Song of Victory" is a sacred cantata, a psalm of joy and gratitude, composed after the conclusion of the Franco-German war in 1870. It is for soprano solo, chorus, and full modern orchestra; it consists of eight musical pieces or numbers.

No. 1 is a strong and jubilant chorus, which reverentially sets forth the ground for the rejoicing in a short, slow introduction, in bold chords, "The Lord great wonders for us hath wrought" (in C major, 3-4 measure). At the words, "Sing and be joyful," the movement grows more animated, and changes to a fiery allegro, in 4-4, at "Mighty is our God," very effectively and brilliantly wrought out, but subdued for a time to an impressive pianissimo at the thought, "There is none that searcheth or understandeth."

2. Treble solo, with chorus, "Praise, O Jerusalem" (adagio, A flat). The solo is very modern in the wide, strange intervals and the declamatory character of its melody, as well as in the peculiar rhythmical divisions of the accompaniment; it is one to task a voice of great powers.

3. Chorus, "The heathen are fallen in the pit" (andante con moto, in F minor, changing to F major, B flat minor, and ending in F major). This is the most elaborate, original, and graphic number in the work. Strange and almost uncouth in its wild, chant-like opening, it has a certain terrible fascination in the bold and restless modulation and the relentless onsweep of its rehearsal of the terrors and the triumphs of war.

4. A short treble solo, "See, it is written in the book." Snatches of mournful recitative, the melancholy prelude to the lamentation over the fallen and the lesson of affliction.

5. Treble solo, with chorus of first and second treble and alto voices, "He in tears that soweth, reapeth a joyful harvest" (andante espressivo, in A major, 3-4). This little episode forms a gentle relief amid the more boisterous choruses of victory and praise, which are resumed in

6. A six-part chorus (sostenuto), "Mighty is our God." With the recurrence of the thought of the inscrutableness of the divine judgments, the harmony grows mysterious and awe-inspiring.

7. Treble solo and chorus, "Praise ye the Lord" (allegro, E flat). Is of a pleasing, cheerful character; and the final chorus, with solo (No. 8), mostly in C major, develops into a clearer, more triumphant, festive strain than any that precedes.

Noël. Christmas Cantata, by Saint-Saëns.

(From "Notes" to the Festival Programme Book.)

The name Camille Saint-Saëns has not yet found its way into the biographical lexicons of music; nor has a pretty careful search through musical journals and reviews, French, German, English, yielded any considerable information concerning his early life, education, and career, although his compositions (of the period since he suddenly became famous by winning the prize for the best cantata, at the Paris Exposition in 1867) have been themes of frequent praise or critical discussion. We have read that he was born in Paris on the 9th of October, 1835, which makes him in his forty-second year. He was a pupil of the Conservatoire, and has resided principally in Paris all his life, though travelling frequently in Germany, where he is highly esteemed, having made his mark as a piano virtuoso and composer at Leipsic with one of his own concertos, and having been highly honored at the "Tonkünstler" (Musical Artists') meeting, in Weimar, in 1870. But he has been longest and chiefly known as the very able organist at the Madeleine, in Paris, a position which he has held for nearly fifteen years, and which he has just resigned, to go upon a concert tour in South Germany and Switzerland.

To be a great organist, in any worthy sense, one must acquire a mastery of counterpoint and fugue; and this young French musician seems to have made a deeper acquaintance with the consummate art and with the matchless masterworks of J. S. Bach than has been common with his countrymen. The fruits of this study appear, not only in the singular union of a certain subtle polyphonic element, a capacity for thematic development, with the strange ultra-modern, "Frenchy," and sensational originality of his orchestral works, but also in his transcriptions for the piano-forte of various movements from the violin sonatas, the cantatas, etc., of Bach, some of which have been presented in this city in the concerts of Mr. B. J. Lang.

Saint-Saëns seems to be a prolific composer in nearly all musical forms, with the exception, we believe, of opera. The best known are his original and odd "Poêmes Symphoniques" for orchestra, which seem to follow in the wake of Berlioz, employing all the modern instrumental means of heightening musical, or at any rate, sensational effect. The first three of these. "Le Rouet d'Omphale," "Phaeton," and the "Danse Macabre" (Dance of the Dead), have become somewhat familiar to our Boston audiences. In a fourth work of the kind, produced at the opera in Paris a year or two ago, on the subject of "The Deluge," he employs a chorus and four solo voices, with the orchestra, for his stupendous musical scene-painting. He has published three concertos for piano, with orchestra, which are eminently original and striking, especially the second, in G minor, which has been played here both by Mr. Lang and Madame Essipoff; also numerous string quartets, trios, and all forms of chamber music. His latest composition, Op. 50, now in press, is a symphonic poem on "The Youth of Hercules."

The short Christmas oratorio now to be performed, "Noël," is comparatively an early work (Op. 12). It ventures boldly upon the same ground with the first part of Handel's "Messiah" and the second part of Bach's "Christmas Oratorio," with what success each listener may compare for himself, and judge. It is scored for five solo voices and chorus, with accompaniment of the orchestral strings alone, and organ, besides a harp in a single number. The absence of the real orchestral oboes, English horns, bassoons, etc., will hardly be entirely made good by reed stops of the organ in the introductory pastoral symphony (No. 1), which is in the same 12-8 measure with the one above described, by Bach, and manifestly modelled on it, however short it may fall of the same deep inspiration, the same intrinsic loveliness and sweetness; and furthermore, he follows Bach in introducing the symphony again as prelude and accompaniment to the last quintet and chorus, as Bach did with the closing choral of his second part.

2. "There were shepherds," and the announcement of the angel, are in recitative, divided between tenor, alto, soprano and barytone solo, leading into the first short chorus, "Glory, now, unto God in the highest."

3. Air for mezzo-soprano, "Firm in faith," simple and melodious, with graceful accompaniment.

4. Tenor air and chorus, "God of all," the air declamatory. The accompanying harmonies to the chorus on the words, "Who upon the earth descended," have the harshness of an antique, ecclesiastical flavor.

5. Duet, "Blessed," between soprano and barytone, an elaborate, in part florid, pleasing composition.

6. Chorus, "Wherefore are the nations raging," is one of the most stirring and impressive numbers. It is in D minor, a series of short ejaculations of the voice parts, single or united, very energetic, the strings keeping up an independent *agitato* accompaniment, while the organ fills out the harmony. Strangely, perhaps explained by the cathedral service, this bold and graphic movement ends with a change of key and measure (B flat major, 3-4), in the ascription, "As it was in the beginning," etc., a gentle and melodious strain.

7. Trio, "Thou art from first to last," for tenor, soprano, and barytone. Here comes in the harp, with airy arpeggios, lending grace and buoyancy to one of the finest pieces in the work.

8. An interesting quartet follows, "Alleluia," led in by the alto, which gives all the text, dwelling particularly on the words, "And for his poor and lowly hath he mercy;" then comes in the barytone, and instantly the two sopranos, all bearing on the theme in a rich tide together, but leaving it to the alto to end the strain alone, with one more reminder of "the poor and lowly."

9. Quintet and Chorus, "Arise, now, daughter of Zion" (in G, 12-8). The pastoral symphony (abridged) returns as prelude, and fragments of it recur at intervals throughout the chorus, the voice parts at length borrowing its phrases, which gives greater unity to the work as a whole. Not in vain had he studied the Christmas Oratorio of Bach. There follows only a short, plain anthem-like, final chorus, with alleluias, good and solid, but of no pretension beyond simple service.

Music in New York.

MAY 21.—The programme of the last Philharmonic concert of the season, (April 28th), was unusually interesting, and the fact that the house was not filled is not creditable to musical New York. The bill opened with the grand Overture to "Iphigenia in Aulis" by Gluck, with the ending composed by Richard Wagner. This was followed by Beethoven's violin Concerto played by Dr. Leopold Damrosch, whose place at the conductor's stand during the concerto was taken by Mr. Matzka. Dr. Damrosch did full justice to this great composition, and after hearing his masterly interpretation we can only regret that he plays so seldom in public. His tone is invariably pure and his shading and expression admirable. He played as if possessed by the spirit of the music, and gave a sympathetic as well as a comprehensive performance. The third and last number on the bill was the Ninth Symphony of Beethoven with chorus by the Oratorio Society and soli by Mme. E. Pappenheim, soprano, Miss A. Henne, contralto, Mr. G. Simpson, tenor, and Mr. E. A. Stoddard, baritone.

On April 26th, Mr. F. Bergner gave his annual concert at Steinway Hall, with a very enjoyable programme, in which the following artists took part: Mlle. Henriette Corradi, Messrs. L. Damrosch, G. Matzka and Master H. Rietzel.

Beethoven's Sonata in A, op. 69, was performed by Mr. F. Bergner, Violoncello, and Master H. Rietzel piano, and a Quartet, op. 38 by J. Rheinberger for piano, violin, viola and violoncello was performed by Master Rietzel and Messrs. Damrosch. Matzka and Bergner.

Mme. Essipoff has given her farewell concert here and it is announced that she will sail for Europe during the present week. At her farewell matinée at Steinway Hall

on Saturday last, Bach's celebrated tripie concerto was performed; in this Mme. Essipoff had the co-operation of Messrs. Wm. Mason and F. Boscovitz. The programme also included Schumann's variations for two pianos, performed by Mme. Essipoff and Mr. Mason.

Mme. Essipoff does not need the verdict of America to make her a great artist. She was such when she came to us, but she is fairly entitled to our gratitude for her invaluable service to art in the wonderful interpretations she has given here of the pianoforte music of every school.

We have heard players (but only the greatest) who surpassed her at times, or who reached beyond her in certain special merits, but, judging by the sum of her artistic qualities and the average excellence of her playing, we do not hesitate to rank her as one of three really great pianists who have visited our shores of late years, and left an enduring impression upon the musical history of the country.

A. A. C.

Dwight's Journal of Music.

BOSTON, MAY 26, 1877.

Fourth Triennial Festival of the Handel and Haydn Society.

The musical festival of last week, with its six Oratorios and concerts and continual rehearsals, was of absorbing interest. It was successful beyond the most sanguine hopes of all concerned. Never before has there been so much enthusiasm, never such constant crowds in attendance and such general expression of delight and satisfaction. It was indeed, in every good sense, a Festival; one in which all united, givers and receivers, on the ground of pure and noble music; one in which listeners and interpreters recognized and felt the holy spell of Art. The enterprise had been wisely planned, skilfully organized and carried out with admirable energy. The programmes, if not in all respects so rich as some we have had before, were yet full of interest, mingling the new with the old, and the most of it easily appreciated, while the old error of a too long and exhausting surfeit was happily avoided. Three grand old favorite Oratorios,—two by Handel, one by Mendelssohn: two parts of the Christmas Oratorio of Bach for the first time,—the rarest, choicest novelty of the whole feast; a specimen, too brief, of the famous Psalms by Marcello; then the new Choral works by Hiller, Saint-Saëns and our own Parker;—these, with the excellent corps of solo singers, all American, and all artists; with the noble chorus of six hundred voices, to whose preparation Carl Zerrahn had given himself heart and soul; with Mr. Lang at that great Organ, and with a truly admirable orchestra of 66 instruments, which proved on the whole quite as effective as the orchestras of 100 upon former occasions,—together formed an irresistible attraction to most music lovers here and for some distance round about. To be sure, the two miscellaneous afternoon programmes were hardly of the high character we have sometimes had before. There was no Ninth Symphony, no Symphony at all; the work of the orchestra was limited to a couple of Overtures, a selection from Beethoven's *Prometheus*, and the accompaniment of solo singers, in whose contrasted powers and qualities so much personal interest was naturally felt. Yet, with the exception of a very few details, even these were remarkably fine programmes of their kind,—far better than the like in most of the Birmingham and other English festivals.

First Concert, Wednesday Evening, May 16.

The Festival opened with a superb performance of Mendelssohn's *Elijah*, before a most appreciative audience that filled every seat and corner of the Boston Music Hall. This most popular of all oratorios was wisely substituted for the more miscellaneous programme that was first announced. It is the Oratorio most sure to draw; the one which the Society all know by heart and are almost sure to sing it well; and it is all-important that the first start in such a Festival shall be an inspiring, unmistakeable success. It was a foregone conclusion that it would be so. Seldom, if ever, on the whole, has the *Elijah* been so splendidly brought out here. The choral work was magnificent, chorus after chorus giving more palpable and more inspiring proof of the great progress the Society has made within the last three years. The enthusiasm, alike of singers and of audience, culminated in the stupendous "Rain" chorus: "Thanks be to God," which it is safe to say was never before given here with such precision, such verve, such grand sonorous volume, carrying all before it; that downward rush of the violins, too, near the end of it had a thrilling effect. The grandeur and the graphic splendor of all the stronger choruses was felt; and equally the loveliness of such gentler ones as "He watching over Israel."

The quartet of principal soloists was excellent. Miss Clara Louise Kellogg, to be sure, is somewhat out of her most congenial and accustomed sphere in music of so large and serious a character; her voice seemed thin and hard and worn in several passages, and once or twice, as in the Angel Trio, slightly out of tune. But she is an accomplished and artistic singer, and she gave herself to the task with right good will. The recitatives and Aria of the Widow were beautifully and expressively rendered. and "Hear ye, Israel," "Holy, holy," and the sentences of the Boy, were brilliant and impressive. Miss Annie Louise Cary, now one of the noblest contralto singers in the world, comes back to us in the full ripeness of her golden voice and art. All that she did that night was admirable and absolutely satisfying. The pathos of "Woe unto them" could hardly find expression more sincere and truthful; and "O rest in the Lord" was given in tones of such rich and even volume, such a pure and perfect cantabile, and such chaste and simple fervor, that it required all her judicious amiable firmness to resist the call for a repetition. As the arrival of Mr. Charles R. Adams was delayed by a rough passage from Hamburg, the tenor solos fell to our excellent Wm. J. Winch, whose voice never was sweeter, nor his style more pure, finished and expressive. Mr. M. W. Whitney always makes a grand and stately representative of the Prophet. This time his ponderous bass voice, particularly the upper range of it, was hardly in its best condition; and in some passages he gravitated back to something of that old leaden heaviness which he has mainly overcome of late; but most of his sentences were grandly delivered, the pathetic Arias were sung with feeling and refinement, and the swift, strong, uncontainable: "Is not his word like a fire?" was given with great energy and certainty, making the "divine rage" of the music felt.—In the double Quartet these four artists were assisted by Miss Sarah C. Fisher, Mrs. Jennie M. Noyes, Mr. Wheat and Mr. J. F. Winch, and Miss Fisher joined Miss Kellogg and Miss Cary in the Angel Trio. With the exception of the Trio, all the concerted pieces were uncommonly successful in the rendering.—And so the first night of the Festival was a decided and a fruitful triumph.

Second Concert, Thursday Afternoon.

Another crowded house,—hardly less crowded than the night before. All the principal vocalists appeared in the following programme:—

Overture—"Athalie," op. 74.....Mendelssohn
Air from "The Creation." "Rolling in foaming billows,".....Haydn
Mr. M. W. Whitney.
Aria from "Semiramide," "Ah, quel giorno!" Rossini
Miss Phillipps.
Scena from "Don Giovanni," "Non mi dir," Mozart
Miss Kellogg.
Aria from Requiem Mass. "Ingemisco,".....Verdi
Mr. Charles R. Adams.
Psalm XVIII. "The Spacious Firmament," Marcello
Solos by Mrs. Jennie M. Noyes.
Assisted in the quartet by Mr. W. J. Winch, Mr. B. F. Gilbert and Mr. C. E. Hay.
Adagio from "Prometheus," op. 43.....Beethoven
Song from "Naaman," "I dreamt I was in heaven,".....Costa
Miss Cary.
Concert aria. "Ma che vi fece,".....Mozart
Miss Thursby.
Cantata. "Noël." [Christmas].....Saint-Saëns
Solos by Miss Kellogg, Miss Cary, Miss Phillipps, Mr. W. J. Winch and Mr. J. F. Winch.

The points of most marked interest in this concert were the first hearing of "Noël," the first appearance of Mr. Adams, and the Mozart Aria as sung by Miss Thursby. To begin with the last named, it was a triumph for the fresh, pure, birdlike young Soprano. The Aria itself,—another of the twelve concert arias of which five or six have been given in the Symphony Concerts—proved one of the most beautiful, original and brilliant of the lot. It teems with happy thoughts in the modest, genial orchestral accompaniment. It soars high in the final Allegro and revels in bright florid figures, and the young lady sang in the most crystal clear, sweet tones, with utmost fluency and brilliancy; her intonation perfect, and her style sympathetic where the passage called for that. Miss Kellogg vocalized fluently and gracefully in the "Letter" Aria, but hers is not the Donna Anna sphere of song. Miss Cary sang a flat, sentimental piece as well as she sings everything; there was immense applause for *her*. Miss Mathilde Phillipps seems better fitted for the stage than for the concert room. Her voice is rich and musical, except when she startles one with those exaggerated deep tones; those sudden jerks of emphasis go far to spoil the effect of her otherwise pure and artistic singing. In the *Semiramide* music she is perfectly at home.

Mr. Adams was most warmly greeted as he presented himself with a quiet manly bearing, and an air of experience and distinction, such as one might look for in the American singer who has held the place of leading tenor for nine years in the Imperial Opera at Vienna. There was the stamp of the artist manifest ere he had sung three measures. His is the robust kind of tenor, of large compass, evenly developed, under complete control, and intrinsically very sweet in quality, though, probably owing to the "sea change" from which he had scarcely yet escaped, a certain huskiness obscured his middle tones. He sings superbly, in a frank, large, masterly dramatic style, each tone fraught with meaning and intention. The high B flat was splendid, and his baritone notes are musical and solid. Nothing could be finer than his musical declamation, or his enunciation, for which this impassioned *Ingemisco* from Verdi's Requiem, affected as the composition is and overstrained, afforded him considerable scope. Recalled with hearty plaudits, he sang it even better than before. By the way, it was odd to notice, among the conceits of Verdi, the bit of pastoral accompaniment which he attaches to the mere mention of the word *oves* (sheep),—a *Pastorale* before the throne of Judgment!—This brief taste of Mr. Adams left a desire for more, and it seemed long to wait until the night of *Samson*.—Mr. Whitney was in better voice this time and sang the Air from *The Creation* with great majesty and breadth, descending in the final cadence (where Haydn ascends) to a deep tremendous D, which, of course, "brought the house down."

Of Marcello's 18th Psalm, or the fragments culled from it and here put together, with full orchestral accompaniment, by Lindpaintner, for the use of the

Parisian and other Conservatories, we have briefly remarked elsewhere:

It is a portion only, and the smaller portion, the first movement out of several, of that Psalm which George Sand in her famous novel makes Consuelo sing before the great composer, under the direction of the old maestro Porpora, beginning, "I cieli immensi narrano" ("The heavens are telling.") Marcello's music covers all the many verses of each Psalm; the selection here made has greater unity as well as brevity. The words of Addison's noble hymn, "The spacious firmament on high," etc., are found to suit the music admirably. It is in a cheerful, flowing, even, narrative vein of melody, so simple that it almost sings itself; and being written for alto, first and second tenors, and bass voices, without sopranos, and harmonized with admirable art, it has a singularly rich, full, hearty sound, as refreshing as it is unusual. The alto solo, however, is so little, that we wonder how Madame Sand came to make so much account of it.

And did it occur to George Sand that she was making a Contralto of her budding prima donna? The piece, though well sung, made no very marked impression; the heavy orchestration seemed to overload a work so purely vocal and so modest; and, pleasing as the extract was, it is by no means the best part of the Psalm, nor is this Psalm so good a specimen as could be found among the fifty. The solos were fairly sung by Mrs. Noyes; as was a quartet of soli in one place, reminding us of Haydn's "The heavens are telling."

Much greater interest was excited by the short Christmas Oratorio (or Cantata) by Saint-Saëns, which, though in no sense a great work, shows both originality and learning, and has numerous effective points. As an early composition (op. 12), it may be regarded as a revelation of rare talent, if not genius, for our day. We have imperfectly described it on another page. Had Bach's Christmas music been heard first, every one would have perceived that the young Frenchman had been studying Bach, and would have recognized in the instrumental prelude a palpable imitation of Bach's Pastoral Symphony,—the same 12-8 measure, the same sort of phrasing, the same contrasting of pastoral reeds with strings, etc. Only here the orchestra has only strings; the reeds are represented on the organ; and so distinctly, with such clean outline, such outspoken character and individualization in Mr. Lang's admirable management of it, that we would hardly trust our orchestral oboes and English horns to do it better. Saint-Saëns lets the organ reeds begin it by themselves,—a very realistic suggestion, it would seem, of the Abruzzi peasants heard in the streets of Rome at Christmas time; the strings join later. Bach, on the contrary, gives the first subject to the strings, forming a prelude to the second, a sort of Cradle song, by the reeds. Bach's is ideal, pure, perfect poetry and blissful piety as well as perfect art; he calls up all the beauty, the mysterious heavenly stillness, the spirit, and the promise of that holy night. The ideality continues in Bach's recitative: "There were shepherds," etc. Nothing could be more poetic, more suggestive, more original. But with Saint-Saëns, if the Pastorale was realistic, the narrative and annunciation, distributed among the four solo voices, may be called conventional; much of it is kept upon a monotone like church chanting. The chorus: "Glory, now, unto God, etc., and on earth peace," is concise and effective, and quite skilfully composed. The simple Air: "Firm in Faith," in detached phrases, with graceful instrumental figures between them, was beautifully sung by Miss Cary. Miss Kellogg and Mr. J. F. Winch did justice to the Duet: "Blessed, ever blessed," which, but for the tedious continuity of staccato chord accompaniment by the organ, has a good deal of beauty; the latter portion, however, which is for a while legato, and in which the two voices come together: "God all gracious," is highly interesting. There is nothing more impressive in the whole work than the stirring chorus: "Wherefore are the nations raging?" and nothing more lovely in contrast, though the connection seems strange, than the gentle, flowing ascription to which its turbulent *agitato* mood so unexpectedly gives way.

In the Trio with florid harp accompaniment (finely played by Mme. Maretzek) there is much that is poetic and original, and it was well brought out. Of the "Alleluia" Quartet, the Quintet and chorus: "Arise now" (where, after Bach's example again, the pastoral symphony comes back as prelude), and the short final Chorus, we have nothing to add to what we have said already. Solo singers, chorus, orchestra and organ did their work satisfactorily throughout, and the work as a whole made all the impression, we suspect, it ever will make; for knowing, as we all do, works so infinitely nobler on the same theme, we may well doubt whether, with all its clearness and taking qualities at first hearing, it will be likely to improve upon acquaintance. That it has given a great deal of pleasure here this once, is past doubt.

Third Concert, Thursday Evening.

1. Christmas oratorio. Parts I and II.....J. S. Bach
   Solos by Miss Thursby, Miss Cary, Mr. W. J. Winch and Mr. J. F. Winch.
2. Recitative—"Deep and deeper still," } Air. "Waft her, angels," }
   From "Jephtha."..... G. F. Haendel
   Mr. W. J. Winch.
3. Air from "Eli," "I will extol thee, O Lord," M. Costa
   Miss Emma C. Thursby.
4. Hymn, "Redemption"..... J. C. D. Parker
   Solo by Miss Cary.
5. Air from "The Prodigal Son."..... A. S. Sullivan
   Mr. J. F. Winch.
6. Cantata, "A Song of Victory,"..... F. Hiller
   Solo by Miss Thursby.

The two parts of Bach's Christmas Oratorio were far more successful, both in their presentation and reception, than we had dared to hope, in spite of the steady growth in public favor here of the Passion Music. So far as we could read the signs, the great majority of the audience, that very nearly filled the Hall, were charmed and deeply moved by nearly every number of the music, so poetic, so ideal, so sincerely Christian in its spirit. It is more easily understood than the Passion music; but there was much to imperil its success. It had had too few chances of rehearsal, while it is a kind of music in which our singers are not much at home. Then it needed the additional accompaniments by Franz to fill out Bach's intention; these unfortunately arrived only the day after the feast. Then the Arias, on the old model, with their two long parts and a *da capo* to the first again (which Franz, in his arrangements of many of them with pianoforte, has happily abridged) could hardly fail, with all their beauty, to prove wearisome to unaccustomed ears. But we were agreeably surprised in hearing the entire performance go so reasonably well. The Chorals (five of them) and the two great Choruses were sung with spirit and a fair degree of precision; the soloists, instead of struggling painfully with their exacting tasks, made the beauty of the music readily appreciable; and the orchestration was passably eked out with parts from England, and, in one or two numbers, from Theodore Thomas, while the organ throughout, handled with discriminating tact by Mr. Lang, went far to make the harmony, if not the counterpoint, complete.

—The opening chorus, than which nothing could sound more glad and jubilant, had a most inspiring influence. All felt its power; all were delighted at the free and hearty childlike way in which this learned old musician could rejoice and shout, and all so musically, and as if unconscious of his own consummate Art. The only drawback was in the awkward English version of the text; the first words: "Christians, be joyful" was not easy for the voices, compared with the original: "*Jauchzet, frohlocket!*" Miss Cary's delivery of the recitative: "See now the Bridegroom" and the Air: "Prepare thyself, Zion," was in the rich heart-felt tones, and the chaste, even, pure *cantabile* style required, with just enough of quiet rapture in the florid passage preceding the *Da capo*. The serious Choral: "How shall I fitly meet thee" was well sung, as were all the Chorals,—all inimitable specimens of Bach's inexhaustible genius for polyphonic harmony,—and had a refreshing and uplifting influence. Mr. W. J. Winch gave the narrative sentences of the Evangelist in a pure and sweet style of recitative, reverentially and simply. The unison Choral for Sopranos: "For us to earth He cometh poor," alternating line by line with a beautiful orchestral strain, as well as with reflective sentences of Bass recitative, was perhaps not quite so clearly brought out as some other numbers of the work, yet enough so to interest by its originality of form as well as by its intrinsic beauty. The long and florid Bass Air: "Lord Almighty," in 2-4 measure, found adequate expression in the at once solid and elastic voice of Mr. J. F. Winch. And the Choral: "Ah! Dearest Jesus," with the trumpet interludes, brought the First Part to a delightful close.

We cannot add much to the mere hints in our last paper in description of the work. And we have just anticipated most that we had to say about the lovely Pastoral Symphony with which the Second Part begins. It was well, perhaps, that we heard it almost directly after the "Noël" of the Frenchman—only dinner and a short walk intervening. Although the reed parts were somewhat blurred, and less distinct than those of the other on the organ, yet the exquisite beauty of this *Pastorale* seemed to be felt by all. It is too ideal, too artistically perfect, to be compared at all with the one we had heard in the afternoon. It is woven out of the most vital fibre, instinct with life in every phrase; every instrument is a melody, each sings the same thought, the same motive out of its own heart, in its own way, as if each originated it and they divinely blended. There is the same ideality and poetic freshness, the same imaginative realization of the scene and the events described, in the recitatives: "There were Shepherds," etc., etc. Nothing conventional here, nothing for a moment commonplace! It is all charm and wonder and presentiment.

—But our space is exhausted, and we must complete the record in our next.

Madame Essipoff's Six Pianoforte Recitals, at Union Hall, were eagerly welcomed as giving an opportunity to hear and appreciate this great pianist in a smaller room. The attendance was large throughout, in two or three instances quite filling the hall. As the recitals came every afternoon in the week (from Monday, May 7, to Saturday, May 12), it could hardly prove convenient to many of her admirers to attend them *all*. We were able to be present only twice; first, at the first Recital, when she played specimens of "The Ancient Masters," none of them *very* ancient, but all interesting. Beginning with Beethoven, she chose one of his smaller Sonatas (*quasi Fantasia*) the companion piece to the "Moonlight," which she played exquisitely; but it was not a great one for the only representative of Beethoven. Then, going back to Bach and Handel, she gave beautiful renderings of the little pieces and transcriptions below named. The Mozart Rondo, too, was finely done, if sometimes with too much emphasizing of the melody; yet Rubinstein's playing of it will be remembered as much finer. The flowery fantasy by Hummel was indeed exquisitely given. And the little things by Gluck, Rameau, Scarlatti (extremely difficult), with the little gem of a Minuet from Boccherini, were singularly perfect. All the rare qualities of touch, clear, fluent, finished execution and poetic grace, which have been repeatedly remarked upon, pervaded the entire performance.—In the programme of "Etudes" there was every sort of style happily presented, and every sort of difficulty overcome with ease and elegance. We only wondered at the

want of any steady tempo, the wholly *ad libitum* treatment, in the arpeggio piece of Chopin, many of whose wide chords, too, were contracted, probably by reason of her small hand. The Etudes by Moscheles, by Hummel, Henselt, and especially by Liszt were wonderfully well done.—For the rest, we must content ourselves with setting down the unique series of programmes in their order.

Recital No. 1.—The Ancient Masters.

Sonata—Quasi una fantasia, op. 27, No. 1..Beethoven
Airs—(Transcription par Camille Saint-Saëns, J. S. Bach
[a] Largo.
[b] Recitative et air. (de la 30e cantate).
[c] Introduction et air, (de la 15e cantate).
Gavotte—D minor (de la Suite Anglaise)...J. S. Bach
Prelude et Fugue—(C sharp major).....J. S. Bach
Variations—"The Harmonious Blacksmith," Haendel
Gigue—F minor .....Haendel
Rondo—A minor.....Mozart
Gavotte—(arranged by Brahms).....Gluck
Larghetto e Cantabile—(de la fantaisie), op. 18, Hummel
Theme et Variations—A minor.....Rameau
Nocturne—B major.....Boccherini
Menuet in A major, (from the String quintet)..Field
Sonate—A major.....Scarlatti

Recital No. 2.—Schubert–Mendelssohn–Schumann.

Sonata—G minor, op. 22.....Schumann
Allegro—Andante—Scherzo—Finale.
Andante et Scherzo—Oy. 7.....Mendelssohn
Impromptu—(De la Rosamonde).....Schubert
Five Songs, without words.....Mendelssohn
[a] Book IV., No. 1, Andante. [b] Book VI., No. 6, Allegretto. [c] Book IV., No. 5, Volkslied. [d] Book V., No. 6. Frühlingslihd. [e] Book VI., No. 4, Spinnerlied.
Menuet—(de la Sonate, op. 52).....Schubert
Prelude et Fugue, (avec choral, op. 35)..Mendelssohn
Impromptu—C minor, (Op. 194).....Schumann
Fantasiestueck—Op. 111.....Schumann
Vogel als Prophet.....Schumann
Chant Espagnol.....Schumann

Recital No. 3.—Chopin Recital.

Sonata—B minor, op 58.....Chopin
Allegro maestoso—Scherzo—Largo—Finale.
Nocturne—D flat, op. 27.....Chopin
Etudes—Op. 25..... "
[a] A flat. [b] F minor.
Mazurka—A flat.....Chopin
Valse—Op. 64..... "
Polonaise—A flat, op. 53..... "
Marche Funebre—(de la sonate, op. 35)..... "
Barcarolle—Op. 60..... "
Impromptu—Op. 29..... "
Tarantelle..... "

Recital No. 4.—Les Etudes.

Etude—C major. Op. 25, Book 1.....Chopin
Etude—E major. Op. 25, Book 1.....Chopin
Etude—Chromatique, G major. Op. 70....Moscheles
Etude—A flat major.....Moscheles
Etude—A minor.....Thalberg
Etude—C major.....Scarlatti
Etude—F sharp minor.....Hummel
Etude—C sharp minor. Op. 25.....Chopin
Etude—Les arpeges. E flat major.....Chopin
Etude—F sharp major. "Si oiseau j'etais"..Henselt
Etude de Concert. D flat minor.....Liszt
Etude de Concert. F major.....Liszt

Recital No. 5.—La Danse.

Sarabande—de la suite en Re mineur.....J. S. Bach
Bourrée—A minor.....J. S. Bach
Gavotte—D minor.....J. S. Bach
Gigue—D minor.....Haessler
Menuet—E flat.....Mozart
Polonaise Melancolique.....Schubert
Les Patineurs.....Liszt
(Illustration, sur les motifs du ballet du Prophete de Meyerbeer.)
Danses Hongroises.....Brahms
No. 3. F major. No. 7, F sharp minor.
Mazurka—E flat.....Leschetizky
Valse—A flat, op. 27.....Tschaikowsky
Saltarello.....Stephen Heller
Galop Chromatique.....Liszt

Recital No. 6.—American Composers.

Fantasie, op. 41.....Fr. Brandeis
Melodie, op. 32.....Fr. Brandeis
Gavotte, B-minor.....Arthur Foote
Gigue—(de la suite en Re pour orchestre), Bach-Parsons
Valse, op. 1.....W. H. Sherwood
Mazurka, op. 6, No. 4.....W. H. Sherwood
Intermezzo, op. 52 (Kiel).....Ernst Perabo
Menuet (from Schubert's 1st string quartet, op. 29), Ernst Perabo
Marche Funèbre.....John K. Paine
Sketches for the piano, op. 26.....John K. Paine
[a] Wayside Flowers.
[b] Under the Linden.
[c] Village Dance.
Tarantelle, op. 91.....R. Hoffman
Silver Spring, op. 4.....William Mason
Caprice—"Pastorella e Cavagliere," op. 32, L. M. Gottschalk
Transcription—"Home, Sweet Home," L. M. Gottschalk
Fantasie grotesque—"The Banjo"..L. M. Gottschalk

Foreign Notes.

(From the London Musical Times, May 1.)

The annual special performances during Passion Week of sacred music in all the more important towns of Germany presented this year some features of unusual interest. The performance on Good Friday of Johann Sebastian Bach's grand interpretation of the "Passion," according to the evangelists St. John and St Matthew respectively, has—thanks in a great measure to the impetus given in that direction by Mendelssohn—become so much a matter of course with German choirs that in order to particularize we should have to furnish a list of more than half the towns comprised in the German empire. We will content ourselves by stating the fact that at St. Thomas's church in Leipzig, for the services of which the work was originally composed, the St. Matthew "Passion" received, as usual, a splendid rendering under the direction of Herr Reinecke. There are, however, among the old masters of church-music not a few whose claims to a revival, if not equally great with that of Sebastian Bach, are at least considerable, and become the more pronounced the greater the dearth among the productions of the present day of works bearing the stamp of original genius. Modern music is still under the immediate influence of the resuscitated masterpieces of Bach, which have come to us endowed at once with the freshness of youth and the solidity of mature age—an influence the importance of which, for the future development of the art, it would be difficult to over-estimate. Nor is there such an abundance even of works of secondary importance among the religious compositions of the day, that similar beneficial results might not be anticipated from the reproduction of the works of masters belonging to a grand period of the art, when musical inspiration was mainly derived from the intense religious feeling of the composer and the devout contemplation of his chosen subject. It is a healthy sign of the time, therefore, to notice among the Passion-performances in Germany this year the names of Heinrich Schütz (born in 1585, the immediate precursor both of Bach and Handel), Melchior Franck, Joh. Gottfr. Schicht, Graun, as well as those of the Italian masters—Durante, Jomelli, Lotti, and others. Schütz's "Passion Oratorio" was performed in church on Good Friday both at Cologne and Darmstadt, and created a deep impression upon the audience. On the same day Graun's Passion Cantata "Der Tod Jesu" was given at St. Peter's church, in Berlin, while at other German towns Bach's great Mass in B minor was produced during Passion Week. Among religious works of recent date may be mentioned the performance at Berlin, Zürich, and elsewhere, of Kiel's Oratorio "Christus," a work which seems to attract greater attention at every hearing.

On the occasion of the recent fiftieth anniversary of the death of Beethoven—which in every German town was marked by special performances, consisting entirely of selections from the works of that great master—his Opera "Fidelio" was performed at the court theatres both of Berlin and Munich. At the latter place the Opera was preceded by a spoken prologue, succeeded by the march and chorus from the "Ruins of Athens," and the crowning with wreaths of flowers of a colossal bust of the immortal master.

The ceremony of uncovering the tablet in memory of Joseph Haydn—which has been affixed, at the expense of the Vienna *Gesangverein* "Arion," to the house at the small town of Rohrau wherein the composer of the "Creation" first saw the light of the world—took place on Easter Sunday. Deputations from various musical societies of Vienna were present on the occasion, and after the customary speeches the ceremony was appropriately brought to a close by a numerously attended concert in the evening.

At Leipzig the last of the Subscription Concerts of the season at the *Gewandhaus* took place on March 22. The soloist of the evening was the violin-*virtuoso*, Herr Leopold Auer, from St. Petersburg, whose playing—according to the opinion expressed by the Leipzig journals—though not entirely free from mannerism, and a certain feminine quality of tone, was yet deservedly admired on the part of a numerous and critical audience. The excellent "Euterpe" Concerts have likewise come to a close with the tenth concert of the season; Beethoven's Pastoral Symphony (*without* the aid of realistic scenic effects!) and Weber's "Euryanthe" Overture having been the prominent features. The usual examinations for the admission of pupils to the Royal Conservatorium of Leipzig were held on the 5th of last month, the new term of instruction at that institution having commenced on the 9th ult.; foreign pupils are, however, admitted for some time after that date.

We read in the *Neue Zeitschrift für Musik* that the recent first performance at Hamburg of Goldmark's Opera "Queen of Saba" resulted in a complete success of the new work. The composer, who was present, had the satisfaction of being repeatedly summoned before the curtain, to receive the enthusiastic plaudits of the numerous audience. The Opera is highly spoken of by the local Press, and has since received repeated representations on the Hamburg stage.

Saint-Saens's Opera in three acts, entitled "Dalila," will, according to the *Neue Berliner Musik Zeitung*, be performed during this month at the court theatre of Weimar.

Special Notices.

DESCRIPTIVE LIST OF THE

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Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Jack and I. C. 3. c to E. *Cellier.* 40
"And Jack should be a sailor."
A fine, hearty song of memory and good fellowship.

Little Nell. S'g and Cho. B♭. 3. d to E. *Kiel.* 30
"She is dead, our little Nell,
No sleep so beautiful and sweet."
Sweet ballad, in popular style.

My Laddie far away. E♭. 3. g to E. *Miss Lindsay.* 30
"Ye'll know him by his golden hair,
And by his voice so gay."
Some low tones which fit it for an effective Alto song, of which there are none too many.

Come to me Darling. D. 4. d to E. *Johnston.* 40
"Come to me, Darling, come over the sea,
I'm looking, and longing, and waiting for thee."
Full of deep feeling. 12-8 time.

Benedictus in D♭. 4. d to F. *Havens.* 40

Come, said Jesus. A♭. 4. E to F. *Havens.* 30

There is a Fountain. E. 4. d to E. *Havens.* 35
Three of Havens's fine Quartets for Choirs.

Rappelle Toi. [Do not forget.] [Non ti scordar.] A. 4. c to E. *Rupès.* 40
"Ti parlano d'amore."
"When Nightingales are sounding."
"Lorsque l'ombre t'invite."
A tri-lingual song, having the Italian grace without its usual difficulty.

The Diamond Ring. F. 2. d to F. *Tony Pastor.* 30
"Ri tidde fa ral
Ri tidde fa ral de do!"
Comic and pretty.

Instrumental.

Mermaid's Song. [No. 11 of Blossoms of Opera.] F. 1. *Andre.* 25
Simple and sweet.

Very Easy Sonatinas. By *Albert Biehl.* ea. 40
There are 3 numbers, of which Nos. 1 and 2 contain each 2 Sonatinas, and No. 3 has one, all of the 2d degree.

California Mazurka Brillante. F. 3. *Solano.* 40
A California Mazurka should be more brilliant than the rule, and so it is, but quite mazurka like.

The Flash. Galop de Concert. Illustrated Title. E♭. 4. *Mora.* 50
Fire! Fire!! Fire!!!

Alpha Sigma Chi Waltz. 3. *Livingston.* 50
Very graceful set of Waltzes,

General Yeoman's Grand March. B♭. 3. *Spencer.* 40
Brilliant march, with a pretty air from the "Child of the Regiment" in the Trio.

Song of the Birds. [Chant des Oiseaux]. C. 3. *Sudds.* 40
A whole grove full of birds warble in this elegant composition, which is sure to please.

The Sailor's Farewell. Reverie. G. 4. *Meyer.* 40
A sort of sober, rich stream of melody flows through the piece, which is quite "satisfying" to the player.

Parade March. E♭. 3. *Schleiffarth.* 40
A fine march for parade or the march.

The Beautiful Hudson Waltz. E♭. 2. *Nelson.* 30
An easy, tasteful and not too long piece, which will be a most pleasing "lesson" to those commencing waltz practice.

Little Jennie March. F. 2. *Parrott.* 30
Includes a very sweet air, and is pleasing throughout.

Abbreviations.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, B♭, etc. A large Roman letter marks the lowest and the highest note if on the staff, small Roman letters if below or above the staff. Thus: "C. 5. c to E," means "Key of C, Fifth degree, lowest letter c on the added line below, highest letter, E on the 4th space."